

17–20 May
Sydney Opera House

STEPHEN HOUGH PERFORMS RACHMANINOV 1



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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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concert

EMIRATES MASTERS SERIES

Wednesday 17 May 8pm

Friday 19 May 8pm

Saturday 20 May 8pm

EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 18 May 1.30pm

Concert Hall,
Sydney Opera House

STEPHEN HOUGH PERFORMS RACHMANINOV 1

PASSIONATE & DRAMATIC

JOHN WILSON conductor**STEPHEN HOUGH** piano**GORDON HAMILTON (born 1982)***a great Big Blue THING next to a smaller white THING – Both Bathed in sunrays*

World Premiere

SERGEI RACHMANINOV (1873–1943)

Piano Concerto No.1 in F sharp minor, Op.1

i. *Vivace*ii. *Andante*iii. *Allegro vivace***ERICH WOLFGANG KORNGOLD (1897–1957)**

Symphony in F sharp, Op. 40

i. *Moderato, ma energico*ii. *Scherzo: Allegro molto*iii. *Adagio: Lento*iv. *Finale: Allegro gaio*Pre-concert talk by
Rosie Gallagher in the
Northern Foyer at 7.15pm
(12.45 Thursday)**ESTIMATED DURATIONS**4 minutes, 27 minutes,
interval 20 minutes,
45 minutesThe concert will conclude
at approximately 9.45pm
(3.15pm Thursday)**COVER IMAGE**Sir Stephen Hough
Photo by Sim Canetty-Clarke*Stephen Hough's
performances with the
Sydney Symphony Orchestra
are generously supported by
Tony & Carol Berg**Gordon Hamilton's 50
Fanfares Commission
generously supported by
Christine Kenworthy*

PRINCIPAL PARTNER



WELCOME

Welcome to *Stephen Hough Performs Rachmaninov 1*, in which Stephen Hough performs Rachmaninov's First Piano Concerto, an astonishing work that reveals the composer as a fully-fledged Romantic, along with the exuberant Symphony in F-sharp by Erich Wolfgang Korngold.

Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest-standing and most significant relationships in Australia's performing arts, and 2023 marks over 20 years of partnership.

As the Presenter of this Masters Series, Emirates is passionate about supporting incredible local and international talent, in particular the Sydney Symphony's Chief Conductor Simone Young AM.

Together, we share a common goal of creating journeys of the imagination for people around the globe.

The great pianist Sir Stephen Hough is well known to Australian audiences and has been performing on our stages since the beginning of his career. A soloist of outstanding international repute, Sir Stephen is also a distinguished composer and writer.

It is an important event indeed when a musician of this stature performs a work of such brilliance and passion as Rachmaninov's First Concerto. First written when he was not yet 19 years old, this Concerto announces the arrival of one of the great Romantics.

Korngold's Symphony in F-sharp showcases his unique storytelling abilities, honed by his prolific work on early Hollywood film scores.

This concert embodies a commitment to originality and excellence at the highest level, both qualities which the Sydney Symphony Orchestra and Emirates aspire to in equal measure.

We are delighted by our continuing partnership, and we do hope you enjoy *Stephen Hough Performs Rachmaninov 1*.



Barry Brown

Divisional Vice President for Australasia
Emirates

ABOUT THE ARTISTS

JOHN WILSON conductor

John Wilson is in demand at the highest level across the globe, regularly guest conducting the world's finest orchestras: in recent seasons these have included the London Symphony, London Philharmonic, Royal Concertgebouw, Budapest Festival, Oslo Philharmonic, Bavarian Radio Symphony, Royal Stockholm Philharmonic and Sydney Symphony orchestras, and productions at English National Opera and Glyndebourne Summer Festival.

For many years Wilson appeared widely across the UK and abroad with the John Wilson Orchestra. In 2018 he relaunched the Sinfonia of London. Their much anticipated BBC Proms debut in 2021 was described by *The Guardian* as "truly outstanding" and they are now much in demand across the UK, returning to the BBC Proms, Birmingham Symphony Hall and London's Barbican Centre among other venues this season.

Wilson has a large and varied discography and his recordings with the Sinfonia of London have received exceptional acclaim and several awards including, for three successive years, the BBC Music Magazine Award in the Orchestral category for the Korngold Symphony in F sharp (2020), Respighi *Roman Trilogy* (2021) and Dutilleux *Le Loup* (2022) recordings. *The Observer* described the Respighi recording as "massive, audacious and vividly played" and *The Times* declared it one of the three "truly outstanding accounts of this trilogy" of all time, after those by Toscanini (1949) and Muti (1984).

Born in Gateshead, Wilson studied composition and conducting at the Royal College of Music where, in 2011, he was made a Fellow. In March 2019, John Wilson was awarded the prestigious ISM Distinguished Musician Award for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.



John Wilson
Photo by Camilla Greenwell

ABOUT THE ARTISTS

STEPHEN HOUGH piano

Named by *The Economist* as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. He was the first classical performer to be awarded a MacArthur Fellowship, was made a Commander of the Order of the British Empire (CBE) in the New Year Honours 2014, and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022.

In the 2022/23 season Hough performs over 90 concerts across five continents. Concerto highlights include returns to the Concertgebouworkest, Detroit, Cincinnati and Washington's National symphony orchestras, BBC Symphony and Philharmonia orchestras, and the National Symphony Orchestra, Taiwan. 2023 Artist in Residence with Orquestra Sinfônica do Estado de São Paulo, Hough performs the complete Rachmaninov concertos in Brazil as well as in Australia with the Sydney and Adelaide symphony orchestras. He is also Artist in Association with the Iceland Symphony Orchestra, with whom he tours the UK in Spring 2023. Recent highlights include the New York Philharmonic, Dallas and Atlanta symphony orchestras, Singapore and Finnish Radio symphony orchestras, Wiener Symphoniker, Orchestre National de France, London Philharmonic and City of Birmingham Symphony orchestras.

Hough's extensive discography of around 70 CDs has garnered international awards including the Diapason d'Or de l'Année, several Grammy nominations, and eight *Gramophone* Awards including Record of the Year and the Gold Disc. Recent releases for Hyperion include Beethoven's complete piano concertos (Finnish Radio Symphony Orchestra/Hannu Lintu), 'The Final Piano Pieces' of Brahms, Chopin's Nocturnes, a Schumann recital, Schubert Piano Sonatas, and Elgar's Violin Sonata with Renaud Capuçon for Warner Classics. His recording of Mompou's *Música callada* is released in 2023 (Hyperion). His award-winning iPad app *The Liszt Sonata* was released by Touch Press in 2013.

Hough is an Honorary Bencher of the Middle Temple, an Honorary Member of the Royal Philharmonic Society, a Visiting Fellow at Lady Margaret Hall, Oxford University, a Visiting Professor at the Royal Academy of Music, the International Chair of Piano Studies at the Royal Northern College of Music (of which he was made a Companion in 2019), and is on the faculty of The Juilliard School in New York.

Stephen Hough's performances with the Sydney Symphony Orchestra are generously supported by Tony & Carol Berg.



Stephen Hough,
Photo by Sim Canetty-Clarke

ABOUT THE MUSIC

GORDON HAMILTON (born 1982)
a great Big Blue THING next to a smaller
white THING – Both Bathed in sunrays

World Premiere

The title of Gordon Hamilton's new fanfare tells us much of what to expect from the music: it is a big, bright, joyful explosion of sound. Like a good fanfare it opens with massed brass, sounding out a rising series of chords that prove to have been working 'against' the pulse of the music. This is answered by instead strings, leading to sections where winds give out ornate and crisply-accented figures that gradually suffuse the whole texture.

A solo cor anglais playing a more regular triplet rhythm introduces a new section where tension gradually arises from the pull between triplet and duplet figures. This is released in fully scores music that develops the syncopated accented ideas of the opening, thematic material churning through the orchestra as the music reaches its emphatic close.

*50 Fanfares Commission generously supported by
Christine Kenworthy*



Gordon Hamilton

ABOUT THE MUSIC

SERGEI RACHMANINOV (1873–1943) **Piano Concerto No.1 in F sharp minor, Op.1**

‘It’s incredible how many stupid things I did at the age of 19. All composers do it.’ That was Rachmaninov’s view, in 1931, of the piano concerto – his first – that he had written 40 years earlier.

The Piano Concerto No.1 was a graduation piece and Rachmaninov played the first movement with some success as part of a student’s concert at the Moscow Conservatory. The work was published immediately – and therein lay the seed of Rachmaninov’s growing concern. Had the work remained in manuscript it would probably not have haunted him so, but its status as his first opus number began to irritate him more and more, so that in 1908 he would write: ‘There are so many requests for this concerto, and it’s so terrible in its present form, that I should like to work at it and, if possible, get it into decent shape.’ His embarrassment lay in what he saw as the concerto’s structural weaknesses, its technical clumsiness and the formal problems that compromised the presentation of his melodic ideas, particularly in the finale.

The moment Rachmaninov chose to undertake his long-awaited revision of the concerto was, to say the least, historically charged. In the Russian summer of 1917 he experienced some unpleasant encounters with Bolshevik agitators at his country estate, Ivanovka. (After the revolution his house would be virtually destroyed.) His deep sorrow at the political turmoil in his homeland was a major pre-occupation, and he found it impossible to concentrate on new composition. Returning to Moscow, he shut himself up in his flat and decided that this was the moment to put the first concerto’s demons to rest. In so doing he kept himself oblivious to the shouting and sounds of gunfire in the surrounding streets. By the time he completed his revision in November Russia’s revolutionary government was in place. Only a few weeks later Rachmaninov and his family would leave Russia for the last time.



The young Sergei
Rachmaninov

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Rachmaninov's re-examination of his teenage concerto did not result in an overhaul of the work's musical language. Those passages that do suggest the Rachmaninov of the Op.39 *Etudes-Tableaux* (1916-17) – and this is principally in sections of the finale – do not alter the status of the work as a young man's achievement. He altered many aspects of the piece, making thematic presentation, orchestration and the solo part more subtle and sophisticated (yet still very demanding and virtuosic – tailor-made for a pianist of Rachmaninov's fearsomely complete technique and romantic disposition). But some things he left alone; the concerto has a freshness and impulsiveness Rachmaninov was not to capture again.

He was always a rhapsodic composer but, in its outer movements, this concerto is distinguished by a high level of contrast in tempo between its major musical statements. After the grim call to action which opens the work, each theme is given its own very distinct setting. The cadenza, a brilliant, lengthy showpiece, takes up around a quarter of the movement.

The *Andante* emerged largely intact from Rachmaninov's revisions. It is an oasis of lyrical simplicity, in which the lovely theme is presented by the soloist without accompaniment, before the orchestra takes it up, now accompanied with decorative figurations from the piano. Throughout the concerto, Chopin's influence is very evident in the voicing of the slower music for the piano, and this movement is the closest Rachmaninov came to inhabiting the world of a Chopin nocturne.

Like the first movement, the finale opens with an orchestral call to arms, but the results are more dashing, as the piano leaps in almost immediately with a playful response that turns out to be the movement's major theme. This idea develops by way of incisive dialogue between piano and orchestra,

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much of it the result of Rachmaninov's revisions. In fact this movement received the greatest overhaul in the 1917 version. The languorous central episode for the strings, with filigree commentary from the piano at the end of each phrase, was originally transformed into a grandiose final statement to conclude the movement. Now the closing section is a highly accented Russian dance of great rhythmic exhilaration.

In refining the concerto's structure and technique, Rachmaninov hoped the piece would enter the repertoire as assuredly as his second and third concertos had. But it was not to be. 'I have re-written my first Concerto; it is really good now,' he told a friend during his years in the United States. 'All the youthful freshness is there and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces they would prefer the Second or Third...'

ERICH WOLFGANG KORNGOLD (1897–1957)

Symphony in F sharp, Op. 40

It's a feeling you may have known at some point in your life: being in the wrong place at the wrong time. Sometimes it's a minor inconvenience, but in some cases it's a personal or a professional catastrophe. In Korngold's case it was both.

It's as if his life started as a fairy-tale but ended in tragedy. His biographer Brendan Carroll has described him as 'the last prodigy', and there's no doubt that, as a child and then an adolescent, he was the most talented composer since Mendelssohn. Born into a Jewish family in Brno (then in Moravia, now in the Czech Republic), he was nine when Mahler called him 'a genius'. He was 15 when musicologist Ernest Newman praised him as 'the most amazing phenomenon in present-day music', and 24 when Puccini described him as 'the biggest hope for German music'.



Erich Wolfgang
Korngold conducting

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In a way this was his tragedy, for he reached the peak of his influence before he was 30. In 1920, at the climax of his composing career, his opera *Die tote Stadt* (The Dead City) was taken into the repertoire of more than 80 opera houses in Europe and the USA. Its luxuriant musical language was put at the service of a fantasy of death and regeneration, of the hope that a better life could arise from a politically volatile, war-weary present. It spoke powerfully to and of its time.

His career as a screen composer was unforeseen and unplanned; he arrived in Hollywood on the coattails of the director Max Reinhardt, to adapt Mendelssohn's music for Reinhardt's production of *A Midsummer Night's Dream*. Korngold found film a congenial new medium, and adapted to its demands with alacrity. As an Austrian, he did not feel in any immediate danger on returning home from his initial Hollywood assignments. But with the German annexation of his homeland in early 1938, his life was in peril. He and his family made a hair-raising escape from Vienna, and with the Nazis cutting off all earnings from his existing work, music for the screen became his only source of income.

By the mid-1940s, he had grown weary of the studio 'treadmill.' When hostilities ended in 1945 and a return to Europe seemed possible, he began writing concert music again. In 1947 he would turn 50 and, as he put it: 'Fifty is very old for a child prodigy. I feel I have to make a decision now if I don't want to be a Hollywood composer for the rest of my life.'

His return to his homeland in 1949 was, on the whole, dispiriting; in effect, he was returning to the Vienna of Carol Reed's film *The Third Man*; and at the sight of the burned-out Vienna Staatsoper he burst into tears. He and his wife Luzi decided to go back to the United States in 1951, and he completed this symphony there the following year. It was crucial to Korngold's hoped-for return to concert life, but his new music made little headway in his adopted country and in the austere musical climate of

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post-war Europe he seemed to be *persona non grata*. His depression about the indifference to his work drained him of energy and confidence. He died believing he had been forgotten or, in his own words, ‘obliterated.’

If you listen to the any work Korngold created as a *wunderkind*, more than 30 years earlier – the String Sextet, for example – you hear an exalted level of craft. But where the music of his gilded youth is optimistic and often joyous, the Symphony, for all its beauty and splendour, is essentially elegiac.

Yet Korngold was adamant that the work had no extra-musical meaning. ‘The composer characterises his new symphony,’ he wrote in the third person, ‘as a work of pure, absolute music with no program whatsoever.’ How do we reconcile these words about the piece with the desolation which grips so much of the opening movement? After a sinister, syncopated introduction – the theme of which will subsequently cast a long shadow – the main theme unfurls on solo clarinet. This theme takes on several different guises as the movement progresses, from stately dance to purposeful march. A yearning second subject, introduced by the cellos, inspires some of the most delicate scoring in the symphony. In the final minutes, following further powerful statements of the introductory theme, the solo clarinet returns to take the movement to its haunting, plaintive conclusion.

At first, you might think that the tarantella-like *scherzo* has banished this equivocal atmosphere. The bustling opening theme soon opens onto a wonderfully heroic, open-hearted tune given to the horns. But then, after a kaleidoscopic exploration of the first theme, we come to the spectral trio, a descending four-note idea which, in the words of Korngold biographer Brendan Carroll, ‘resembles a ghostly lullaby.’ A solo flute signals the return of the *scherzo* material; the spectral trio then makes a wistful farewell before the movement ends energetically.

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Erich Wolfgang Korngold (1897–1957) in 1927.
Photo by Georg Fayer (1892–1950)

So far Korngold's themes are entirely original to the Symphony, but in the *Adagio* he turns to melodies from his film scores. Utterly transformed, they become the foundation for an intense, mournful movement – the emotional heart of the symphony. The solemn main theme was originally associated with the Earl of Essex in *The Private Lives of Elizabeth and Essex* (1939); the second subject is a dark reflection of a bright theme written for *Captain Blood* (1935), while the central section is based on a theme which illustrated the title character's 'dark night of the soul' in *Anthony Adverse* (1936). You can hear Korngold's command of orchestral colour in every bar, from the opening idea for cellos (divided into four parts), bassoons and horns, to the passage for celeste, gong and lower brass which ushers in the concluding bars.

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Korngold became an American citizen in 1943; in gratitude to the country that gave him refuge he dedicated the symphony to the memory of President Franklin Roosevelt. In fact it's possible to hear in the jaunty opening of the *Finale* an echo of the patriotic song *Over There*, but the theme is actually a transformation of the lyrical second theme from the opening movement. This is the first of many references here to themes from earlier movements; these create quite a few emotional 'torpedoes,' in which the seemingly buoyant atmosphere becomes dark or clouded. The victorious final moments are hard-won.

The Symphony was not performed publicly until 1972. Its gradual emergence since then as a major work speaks to the emotional power of Korngold's art. From his ballet-pantomime *The Snowman* – written when he was 11 – to this Symphony, he gave us a unique, individual music, which carries with it a story reflecting the splendour and agony of a turbulent period in world history.

Notes by Gordon Kerry (Hamilton) and Phillip Sametz (Rachmaninov © 2003 and Korngold © 2022)

MORE GOLD THAN CORN: THE EXTRAORDINARY INFLUENCE OF ERICH WOLFGANG KORNGOLD

Thirty years ago, nobody knew who Korngold was. Now, thanks in large part to the efforts of English conductor John Wilson, his music can be heard on albums and in concert halls around the world – including the Sydney Opera House this May.

By Alastair McKean

The new violin concerto was rapturously lyrical, heartfelt, sentimental but never veering into schmaltz. No less than the great Jascha Heifitz championed it. But in 1947, the self-appointed gatekeepers of musical taste were very sniffy about anything that smacked of romanticism, and what's more – the horror! – its composer had dirtied himself composing film music, of all things. So the critic for the *New York Post* casually dispatched it with a brutal review, with the headline: 'More Corn Than Gold'. Doubtless there have been more vicious putdowns: this one, though, helped sink Erich Wolfgang Korngold's reputation for two generations.

'He died a broken man', says John Wilson, bleakly. In the early 1990s, when Wilson was a student, 'nobody knew who he was.' And yet 70 years earlier Korngold's popularity was such that his third opera, *Die tote Stadt* (The Dead City) was obliged to be given simultaneous premières in Hamburg and Cologne. Within a couple of years, it too had reached New York. He was 23 years old.

Korngold's stint in film music, which came about almost by accident, saved his life. In 1938 a telegram arrived at his home in Vienna, asking if he could be in Hollywood in the next fortnight for a new film. It concluded: STRONGLY ADVISE ACCEPTANCE. He and his family got out just ahead of the *Anschluss* and ended up in Los Angeles, in that remarkable community of Jewish artists 'exiled in Paradise'. He refused to write concert music during the war, which he spent entirely in the service of Warner Bros.

It was a traumatic change, as Wilson puts it, 'from being ... an opera composer of stature to

MORE GOLD THAN CORN: THE EXTRAORDINARY INFLUENCE OF ERICH WOLFGANG KORNGOLD

not having that outlet anymore.' But Korngold was a naturally optimistic person. 'He made the best of it,' Wilson says: 'he loved the orchestra, he loved the musicians, he loved his colleagues.' And he poured out his creativity, and his impeccable dramatic instinct, into his film scores: 'If you look at those scores of Korngold's for the movies – and there aren't many, only 21 or 22 – they're incredibly intricate, seriously thought-out. "Operas without singing," I believe he called them.'

'He was one of the pioneer composers in Hollywood,' says Wilson. 'From the from the day Korngold arrived in Los Angeles ... standards started to go up – standards of playing, of musical appreciation, of thought.' He turns to another musician with one foot in Hollywood and one in the concert hall. '[André] Previn pointed out that it was fashionable for a while to say that Korngold's music sounds like Hollywood. But of course, the exact opposite was true: Hollywood sounds like Korngold. Hollywood, until Korngold arrived, didn't have a sound.' Korngold's most celebrated disciple is, of course, John Williams, and it's a great irony that although Korngold is more obscure than he deserves to be, his Hollywood music arguably makes him one of the most influential composers of the century.

When the war ended, Wilson says, Korngold thought that 'he would go back to Europe and everything would be as he left it. Of course, the world had changed, and people weren't interested in the kind of thing he was doing.' What was this? 'Well, I would say his style never changed during the whole of his career. His philosophy as a composer, whether it be writing for the movies or a concert hall, was his belief in "the inspired idea". So his film scores were richly inspired pieces full of great tunes. And the same is true of the Symphony.'

MORE GOLD THAN CORN: THE EXTRAORDINARY INFLUENCE OF ERICH WOLFGANG KORNGOLD



Erich Wolfgang Korngold (c.1912). Source George Grantham Bain Collection, United States Library of Congress

Korngold composed the Symphony in F sharp between 1947 and 1952. And Wilson points out that, like the film scores, ‘the symphony contains very coherent symphonic arguments. It’s structured like a symphony. And he also was keen to press the point that tonality, in his eyes, still had an awful lot of mileage left in it.

‘You *could* say it’s the last truly great late Austro-German Romantic symphony. Finished in 1952, in the mould of the great Austro-German symphonies. And if you haven’t heard it before, I’m envious of you because I’d like to hear again for the first time, and to watch that piece unfold.’

‘The emotional heart of the piece is the third movement,’ Wilson continues. ‘Korngold insisted [it] was non-autobiographical. But there’s such heartache and there’s such anger in that movement, I just don’t believe him. This is a man who had to uproot his entire life and flee to Hollywood, for not only his safety but the safety of his family. And he died, as I said, a broken man. I think there’s a lot of anger in the Symphony.’

MORE GOLD THAN CORN: THE EXTRAORDINARY INFLUENCE OF ERICH WOLFGANG KORNGOLD

Wilson gets quite emotional talking about the Symphony. ‘I love that piece,’ he says, very deliberately and intensely. He adds: ‘It’s a tough nut to crack ... it can be quite elusive musically, it’s difficult technically’. True. It’s ferociously tricky to play, and because performances are so rare, very few musicians have seen it before, which doesn’t help. But in 2019, Wilson got the chance to achieve his “obsession” and record the Korngold Symphony in F sharp. Perusing that recording’s personnel list brings a familiar name: the concertmaster is none other than the Sydney Symphony’s own Andrew Haveron. ‘Andrew is the key figure,’ says Wilson. ‘Because going back to when we were students at college, Andrew had an affinity with all of the great violinists of the first half of the 20th century. And once he introduced me to that whole world ... safe to say I have never really ever left it behind. For me, it’s kind of the zenith of achievement in string playing.’ Hence Wilson’s critically acclaimed recordings include a glorious account of the Korngold Violin Concerto with, as the soloist – Andrew Haveron.

Nowadays, Wilson says, ‘the Violin Concerto is a standard repertoire piece ... there are now many recordings of the Symphony’. If the Concerto has outgrown that awful headline, though, has Korngold himself? ‘You could, I think quite fairly, put an argument for Korngold being the most unjustly neglected composer of all. There was a time 30 years ago *none* of his music was being played.’ But Wilson is confident that the ten-year-old composer whom Mahler hailed as a genius is finally coming out of the shadows. ‘I think the good stuff will always emerge, no matter how long it takes.’

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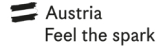
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